



OHO film

In Slovenia, then Yugoslavia, 1965 - 1971 marked the years of the avant-garde art movement/group known as OHO, which to this day inspires many artists, including Marina Abramović. OHO was an art movement of freedom.



OHO is categorized as one of the most interesting, complex and important examples of avant-garde art and counterculture of the 1960s in ex-Yugoslavia and beyond. The OHO film, featuring rich film heritage, aims to comprehensively capture the phenomenon of the movement for the first time. At the same time, it aims to capture the spirit of a time marked by hippie culture, the Vietnam War, the Prague Spring and the Soviet occupation of Czechoslovakia, student protests around the world, and the Cold War. A time that we thought was dead and gone but is dangerously returning to its darkest dimensions. In addition to providing historical illumination, the film will follow OHO's ideas via its members' stories through time - all the way to the present day, to explore the relevance of OHO for the present time.



Featuring:

1. Marko Pogačnik
2. Iztok Geister
3. Naško Križnar
4. Matjaž Hanžek
5. Milenko Matanovič
6. David Nez
7. Marina Abramović
8. Tomaž Brejc
9. Biljana Tomić
10. Ješa Denegri

OHO film, 2025, documentary film  
Digital DCP 2K, 1,85/16:9, c&bw, 100'

Director

Producers

Script writers

Editor

Cinematographers

Music by

Sound designer

Production

In co-production with

In collaboration with

Co-financed by

Damjan Kozole

Danijel Hočevar, Zala Opara

Urška Jurman, Matic Drakulić, Damjan Kozole

Matic Drakulić

Sašo Štih, Zala Opara

Laibach

Julij Zornik

Vertigo Ljubljana

RTV Slovenija

Film Studio Viba Film, Marinko Sudac Collection

Slovenian Film Centre, Creative Europe - MEDIA



*Marina Abramović*

and Nam June Paik. There was a Slovenian group called OHO that rejected art as an activity separate from life: any part of life at all, they believed, could be art. They were doing performance art as early as 1969: In Ljubljana, an artist named David Nez did a piece called *Cosmology*, where he lay inside a circle on the floor, with a lightbulb suspended just over his stomach, and tried to breathe in tune with the universe. Some members of OHO came to Belgrade to speak about their beliefs; I stood up in the auditorium and praised them.

Their example inspired me. In 1969 I proposed to the Belgrade Youth Center my first idea for a performance piece of my own. It in-



I wonder whether we realise what a strong influence OHO has had on all of us, on Slovenian and Yugoslav art. They were the most influential art collective in the 1960s in Yugoslavia and the first from Eastern Europe to exhibit at the Museum of Modern Art (MoMA), in New York. The collective remained active until 1971, when it self-dissolved during the peak of its success. OHO wasn't just an iconic avant-garde group but also a specific cultural phenomenon that dealt with the visible and intangible through art, philosophy, sociology, science, and coexistence with earth and nature. As early as in the 1960s, they raised relevant questions about anthropocentrism, art ecology and art economy. They strictly rejected the idea that art is something that must be sellable.

In the process of editing it took us over a year to find the right balance. The film showcases iconic works of cineaste and anthropologist Naško Križnar created for and with the OHO movement. Using his works, I have created my own film, which, I hope, can inspire new generations. It is a reminder to those who say that, during the dark era of communism, there was no freedom of spirit: there was. This film explores what OHO ideas can offer us in present times.

- Damjan Kozole

Damjan Kozole is a Slovenian filmmaker whose directing credits include critically acclaimed *Spare Parts* (2003), nominated for the Golden Bear at the 53rd Berlin IFF 2003, globally released *Slovenian Girl* (2009); *Nightlife* (2016), winner of Best Director Award at the 51st Karlovy Vary IFF and his last fiction feature *Half-Sister* (2019). Kozole is also a respectable author of many documentary films like *Pero* (2023), *Ulay: Project Cancer* (2013) and *Borders* (2016).



Vertigo Ljubljana is a Slovenian production company with a distinctive track record and extensive experience with international co-productions. Its carefully balanced slate, which consists of various formats, from high-end art-house features, socially engaging documentaries, selected shorts and TV series, include films such as *PERO* by Damjan Kozole (2023; IFF Rotterdam world premiere, Festival of Slovenian Film: Vesna award for artistic achievements, Festival of Auteur Film: award for artistic achievements), *THE HAPPIEST MAN IN THE WORLD* by Teona Mitevska (2022; Venice FF: Orizzonti, Les Arcs EFF: Grand Jury Prize), *WAKE ME* by Marko Šantić (2022; Black Nights FF), *SMALL BODY* by Laura Samani (2021; Cannes FF: Critic's Week; European Discovery – Prix FIPRESCI), *RECONCILIATION* by Marija Zidar (2021; CPH:DOX, IDFA), *OTAC* by Srđan Golubović (2020; Berlinale Panorama: Ecumenical and Audience awards), *AN EPISODE IN THE LIFE OF AN IRON PICKER* by Danis Tanović (2013; Berlinale Competition: Silver Bear – Grand Jury Prize), *ALEXANDRIANS* by Metod Pevec (2011; Trieste FF: Best Documentary), *BREAD AND MILK* by Jan Cvitković (2001; Venice FF: Lion of the Future) and *HALF-SISTER* (2019; Karlovy Vary IFF Main Competition), *NIGHTLIFE* (2016; Karlovy Vary IFF: Cristal Globe – Best Director), *SLOVENIAN GIRL* (2009; Toronto IFF, Busan IFF, released in more than 30 countries, incl. France, Germany, Brazil, Japan, Taiwan and USA), and *SPARE PARTS* (2003; Berlinale Competition) all by Damjan Kozole.





Members of OHO, Krušče 2022

